

MUSIC ALGAZETTE

An Independent Journal of Musical Events

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. II, No. 24.]

SATURDAY, JUNE 13, 1857.

[Price 3d.]

Musical Announcements.

HER MAJESTY'S THEATRE.

THIS EVENING, Mozart's *chef d'œuvre*,

IL DON GIOVANNI,

with the following unprecedented cast:—Zerlina, Mlle. Piccolomini; Donna Anna, Mlle. Spesia; Donna Elvira, Mlle. Ortolani; Don Giovanni, Signor Benvenuto; Leporello, Signor Belletti; Masetto, Signor Corsi; Il Commendatore, Signor Viletti; and Don Ottavio, Signor Giuglini.

Conductor—Signor Bonetti.

The Minuet in the Ball Scene will be danced by Mlles. Pasquali, Karlski, Moriacchi, Marie, and Corps de Ballet.

From respect to the grand work of the immortal composer, the following artists of the establishment have consented to lend their assistance to increase the effect of the majestic finale of the first act, including the chorus "Viva la Libertà":—M. Reichardt, C. Brahm, Bottardi, Mercuiali, Kinn, De Soros, and Bailou; Mesdames Poma, Berti, Bailou, Fazio, and Ramos. The following pieces hitherto omitted will be restored:—"Ah, fuggi il Traditor," sung by Mlle. Ortolani; "Ho Capito," by Signor Corsi; "Della Sua Pace," by Signor Giuglini.

To conclude with L'AUREOLE.

A limited number of Boxes in the Half Circle Tier have been specially reserved for the public, and may be had at the Box-office, at the Theatre, Colonnade, Haymarket, price £1 1s. and £1 1s. 6d. each.

On Tuesday next, IL DON GIOVANNI: Piccolomini, Spesia, Ortolani, Giuglini, Benvenuto, Corsi, Viletti, and Belletti.

On Thursday next, in Extra Night, IL DON GIOVANNI.

The Second Morning Performance on Monday, June 29, with all the principal artists of the establishment. Particulars will be shortly announced.

HANDEL FESTIVAL—STALLS.
In good position, in the few remaining blocks of the area, may still be had at One Guinea each.

A limited number of TICKETS is also ON SALE, at Half-a-Guinea each, entitling purchasers to a seat within certain spaces not appropriated to stalls, and commanding a full view of the Orchestra.

Stalls in the Transept Galleries (with separate private entrance) are sold in sets, for the Three Performances, at Five Guineas the set.

Plans, showing the situation of the stalls and other seats, may be had at the Central Ticket Office, Exeter Hall; at 79, Lombard-street; and at the Central Ticket Office of the Crystal Palace.

GEO. GROVE, Secretary.

Crystal Palace, June 6, 1857.

GREAT HANDEL FESTIVAL.

TICKET NOTICE.

The Central Ticket Office at Exeter Hall, and the Office, 79, Lombard-street, will be opened for the Sale of Tickets at Eight in the morning on the Day of the Rehearsal, 15th June, as well as on the 15th, 16th, and 17th, the days of the performances. On the intermediate days (Sunday excepted) these Offices will be opened at Ten. They will be closed each day at Six.

Intending visitors are earnestly recommended, in order to prevent disappointment, as well as to avoid detention and other inconvenience at the Railway Station or Entrances to the Palace, to provide themselves with Tickets beforehand.

Tickets for REHEARSAL, Half-a-Guinea; for PERFORMANCES, Numbered Reserved Seats in Gallery (with private entrance), Two Guineas; in Area, One Guinea; Unreserved Seats, Half-a-Guinea. The Sale of Stalls (for that particular day) will be closed at half-past Nine on each day of performance.

By order, GEORGE GROVE.

CRYSTAL PALACE. HANDEL FESTIVAL WEEK.

The following are the ARRANGEMENTS for the ADMISSION of VISITORS during the week:—

Saturday, June 13.

FULL CHORAL REHEARSAL.

Open at Nine, commence at Eleven. Admission by tickets at 10s. 6d.

Monday, June 15.

THE MESSIAH.

Open at Eleven, commence at One. Display of the Grand Fountains one hour after the termination of the Oratorio. Admission by tickets at 10s. 6d.; reserved seats, 21s.

Tuesday, June 16.—Open at Ten.—Admission 1s.

Wednesday, June 17.

JUDAS MACCABEUS.

Open at Eleven, commence at One. Display of the Grand Fountains one hour after the termination of the Oratorio. Admission by tickets at 10s. 6d.; reserved seats, 21s.

Thursday, June 18.—Open at Ten. Admission 1s.

Friday, June 19.

ISRAEL IN EGYPT.

Open at Eleven, commence at One. Display of the Grand Fountains one hour after the termination of the Oratorio. Admission by tickets at 10s. 6d.; reserved seats, 21s.

Saturday, June 20.—Open at Twelve. Admission half-a-guinea.
N.B. Season tickets will not be available for admission on the 15th, 16th, 17th, or 19th instant.

GREAT HANDEL FESTIVAL 1857. POLICE REGULATIONS

to prevent obstructions at the Crystal Palace, on Monday, 15th, Wednesday, 17th, and Friday, 19th June, 1857.

SETTING DOWN.

By Westow-hill, Anerley-road, or Croydon-road.—Carriages with company having pick, or south tickets, are to set down at the South Transept.

WAITING AND TAKING UP.

Carriages are to wait in the Anerley and Hamlet-roads, or in the road opposite the Transepts, and take up their company at the South Transept, as directed by the police, and go away as they come.

SETTING DOWN.

By Dulwich Private Road, or Sydenham-hill.—Carriages with company having buff, or north tickets, are to set down at the North Transept.

WAITING AND TAKING UP.

Carriages are to wait in the Sydenham-road (in double line) in the road opposite the Transepts, and take up their company at the North Transept, as directed by the police, and go away as they come.

SETTING DOWN.

By Sydenham or Bromley.—Carriages with company may set down at either the Sydenham or Anerley entrances to the Gardens. Those with pick tickets will enter at the South Wing, and those with buff tickets at the North Wing.

WAITING AND TAKING UP.

Carriages are to wait in the New Private Road, and take up their company at those entrances, as directed by the police, and go away as they come. No carriages or vehicles of any description (except those which have set down their company at the Crystal Palace) will be allowed to remain on the roads near the Palace, but will remain as directed by the police. Servants are to wait where directed by the police.

RICHARD MAYNE,

Commissioner of Police of the Metropolitan Police-office, June, 1857.

ENGLISH BALLADS.—Mr. C. BLAND begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

PRACTICE TO BE DISPOSED OF.

A Pianist and Organist of superior ability can be introduced, for a moderate premium, to the Practice and Organistship of a Professional Gentleman of eminence, who is about to retire in consequence of ill health. To one who is also a violinist, and conversant with orchestral management, the advantage would be prospectively manifold. For terms, &c. address Zeta, care of the Editor of the "Musical Gazette."

SIGNOR CAMPANA

begs to announce his RETURN to London for the season.—5, Wilton-place, Belgrave-square.

Mr. VAN PRAAG

continues the arrangement of Concerts, Matinees, Soirees, and Balls, as well as the superintendence of Bands, Choruses, &c. &c.
Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

LONDON SACRED HARMONIC SOCIETY.

MR. SURMAN'S ANNUAL NIGHT on Thursday next, June the 18th, when will be performed Haydn's CREATION, preceded by the Royal Birthday CANTATA, composed by Dr. Elvey (ninth time of performance). Principal vocalists—Miss Milner, Miss E. Hughes, Mr. Cunningham; Mr. J. W. Morgan, Mr. Bartleman, and Mr. Lawler. Conductor, Mr. Surman (founder of the Exeter Hall Oratorios). Tickets, area or western gallery, 3s. reserved seats, 5s., to be had of the principal music-sellers, and at the Office of the Society, No. 9, Exeter Hall, where choral societies may obtain correct copies of the Oratorios at the lowest prices. Octavo editions, "Messiah," "Creation," "Judas Maccabeus," and "Israel in Egypt," from 2s. to 5s. each; folio editions, from 10s. to 15s. A set of orchestral parts from £3 3s. to £25 3s. Now publishing, the CANTATA complete for 2s. 6d., or 5s., or in numbers, 1s. each. Order, Surman's Exeter Hall Editions, and you will have the best.

CHOIR BENEVOLENT FUND.

ESTABLISHED 1851.

For the Relief of Widows and Orphans of Organists, and Lay Clerks of Cathedral and Collegiate Churches.

THE ANNIVERSARY DINNER.

Will be held at the

FREEMASONS' TAVERN, GREAT QUEEN STREET, On Thursday, June 18th, 1857.

The day fixed being that on which the monthly meeting of the Madrigal Society occurs, the Committee of Management have the pleasure to announce that the Dinner will be held in conjunction with that Society.

The Right Hon. Sir GEORGE CLEGG, Bart., President of the Madrigal Society, has kindly consented to take the Chair.

Dinner on table at Six o'clock precisely. During the evening a Selection of Madrigals will be performed by 150 voices, selected from 50 Cathedral Choirs.

Tickets (including a Bottle of Wine) 12s. each. Ladies' Tickets to the Gallery and Refreshment, 5s. each, may be had of Messrs. Addison and Co., 310, Regent-street, and at the Freemasons' Tavern, Great Queen-street.

GEORGE GRAY, Hon. Sec.

Musical Announcements.

(Continued.)

ASTLEY'S ROYAL AMPHITHEATRE.

Perfect triumph by the eminent Operatic Artists, combined with Mr. W. Cooke's Equestrian Illustrations in "Il Trovatore," nightly received with the utmost enthusiasm and applause.—THIS EVENING, Verdi's far-famed opera, IL TROVATORE, with Equestrian Illustrations and the whole of the Music as performed at the Italian Opera, Miss Rebecca Isaacs, Miss M. Somers, and Miss Fanny Huddart; Mr. Augustus Braham, Mr. H. Brookhouse Bowler, Mr. Francis Kirby, and Mr. Borraani. Conductor and composer, Herr Meyer Lutz. With a powerful band and chorus. The entertainments terminating with a rocherché Programme of Scenes in the Arena. The Brothers Francisco, from America. Commence at 7 o'clock.

SURREY THEATRE.

National Opera Company every evening.—The Musical Event of the Day. Great success of La Traviata in English.—Great Talent, Novelty, and Splendour.—THIS EVENING, LA TRAVIATA. Violetta Valery, Lucy Scott; Alfred, Mr. H. Haigh; Germont, Mr. C. Durand; Baron, Mr. A. Cooke. With a powerful Band and Chorus. Conductor—Mr. J. H. Tully. To conclude with DEEDS, NOT WORDS. Supported by the Dramatic Company.

HIGHBURY BARN.—Open every day.

—Music and Dancing from 7 till half-past 11, on the new monster platform. Grand Military Band. Conductor, Mr. Gratian Cooke.

WANTED, SOME CLEAN COPIES

of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Musical Publications.

HANDEL FESTIVAL.—Select Airs from HANDEL'S SACRED ORATORIOS, arranged for the pianoforte by W. H. CALLCOTT. The FOURTH BOOK is now ready, Solos and Duets, with ad lib. accompaniments.

C. LONSDALE, 26, Old Bond-street. N.B. Lists may be had of DR. GROVE'S arrangement of HANDEL'S CHORUSES, &c. for the Organ or Pianoforte. Vocal Gems from Handel's Italian Operas, &c., &c.

MUSIC BOUGHT,
LARGE OR SMALL PARCELS.
Address S. WHITE, music-seller,
35, Holborn-hill, London.

Just published, *Fantasia and Variations* on "THE BLUE BELLS OF SCOTLAND."

By T. GRAHAM. 3s.
R. COCKS and Co., and of the Author, Marsden-square, Wigan.

Third Edition.—Sung by Miss Poole.
"KIND WORDS."—Ballad.
Composed by JULIA MILLA.

ADDISON, HOLLIER, and Co., 210, Regent-street.

ARRANGEMENTS for PIANOFORTE,

By BRINLEY RICHARDS.
A CHRISTMAS PIECE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 3s.

"La miselitia."—Mario's air in *I Lombardi*.—2s.
Ditto as a duet. —3s. 6d.
"Robert toi que j'aime."—Air de grace—*Robert Le Diable*.—3s.

Recollections of Prince Charlie. Each 2s. 6d.

No. 1. "Who wadna fecht for Charlie?"

No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 9, New Bond-street.

Musical Instruments.

To the Music Trade and Profession.

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Cocksam, Gason, and Tomkinson, are to be had at Messrs. Kelly and Co's, 11, Charles-street, Middlesex Hospital. Harps by Broad, Brat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.

HOLLOWAY'S OINTMENT & PILLS.

—John Smith, of Ashton-road, Openshaw, considers it a duty to make the following statement,—although one cure more or less can be of little consequence or add to their celebrity:—For two years he suffered a martyrdom with an ulcerated leg; all medical assistance having failed to relieve, he was induced to obtain these remedies. After the first application, the worst symptoms assumed a milder form, and in a short time the wounds were healed and health restored without fear of a relapse.

Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

DRESS COATS.—GENTLEMEN of the

Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

Black Dress Coats £2 10s. to £3 3s.

Black Dress Trousers £1 1s. to £1 8s.

Morning Coats £1 10s.

W. BASCOMB, tailor & habit-maker, 19, Mortimer-street, Cavendish-square.

The Opera and Theatre.

PETER ROBINSON'S

18s. 6d.

OPERA CLOAK.

ALSO EVERY DESCRIPTION

UP TO

FIVE GUINEAS.

105, 106, and 107, Oxford-street.

Exhibitions, &c.

Mr. and Mrs. HENRI DRAYTON,

at the Regent Gallery, Quadrant, will give a new illustration of the old proverb, BETTER LATE THAN NEVER (the music composed by W. G. T. Beale), every evening at 8 o'clock (Saturday excepted); morning performance on Saturday at 3 o'clock. Admission 1s. and 2s., stalls 3s., which may be secured at the Gallery, and at Colby's pianoforte and music-warehouse, 48, New Bond-street.

THE LION HUNTER'S MUSEUM

and ENCAMPMENT will CLOSE, in London, on the 24th of June next, 223, Piccadilly.—GORDON CUMMING will give his popular pictorial and musical ENTERTAINMENT, illustrative of his Adventures in South Africa, every evening (except Saturday) at Eight. A morning representation on Saturday, at Three o'clock. The Lion Hunter's Bush People will appear in their native dances. Piano by Mr. Harries Wilson. Admission, 1s. and 2s.; stalls, 3s.—232, Piccadilly.

THE ROYAL POLYTECHNIC

is OPEN from Twelve to Five and Seven to Ten, having been redecorated and carpeted. Admission to the whole, One Shilling. Children under Ten and Schools, half-price.

Engagement of the very celebrated Tyrolean vocalist and composer, Herr VEIT RAHMES, who will appear every evening at Half-past Eight, and on Monday and Thursday Morning at Three, in his grand costume, and accompany himself on that exquisite instrument, the Cithara.

New and important Lecture, written by James Jerwood, Esq., M.A., F.G.S., Barrister-at-Law, on the APPROACHING COMET, showing the utter groundlessness of any popular panic arising from the idea that it will destroy the earth. This Lecture, illustrated with Dissolving Diagrams of Comets, &c., will be delivered by Mr. Bevan, daily at Half-past Two and a Quarter to Eight.

Lectures on CHEMISTRY, by J. H. Pepper, Esq., Great Increase of the DISSOLVING VIEWS and PANORAMA, illustrating China and the Location of the Present War, showing Canton, Hong Kong, Shanghai, Granite Batteries, Amoy War Junk, Grand Feast of Lanterns, Canton, &c., &c., with an interesting Lecture on the Manners and Customs of the Chinese, by A. E. Spencer, Esq., and opening of a new Chinese Museum by Messrs. Hewitt, Fenchurch-street.

Imposing series of Views, illustrating EGYPT in the TIME of the PHARAOHS.

Last Week of the inimitable Ventriloquism Extraordinary, by Mr. James; Mornings at Half-past Four, Evenings at a Quarter to Nine.

Stevens's Highly new Cosmorama and Life-like Stereoscopes. The Diver and Diving Bell; more than 3,000 Models and Works of Art; Electrical Experiments; Machinery always in Motion; Montanari's Art Wax-work, &c., &c.

FLEMISH SCHOOL of PAINTING.

—The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 131, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

MR. ALBERT SMITH'S MONTBLANC

Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

THE NATIONAL INSTITUTION of

FINE ARTS, Portland Galleries, 316, Regent-street, opposite the Polytechnic. The above Societies TENTH ANNUAL EXHIBITION of the WORKS of MODERN PAINTERS is now OPEN from Nine till Dusk. Admission, One Shilling. Catalogue, Sixpence. BELL SMITH, Secretary.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.S., } Hon. Sec.
JAS. EDMESTON, Jun. }

OKAY'S PARIS and the PARISIANS,

St. Cloud, Versailles, Baden, &c., caricature, plans, rough sketches. Tuesday, Thursday, and Friday evenings at 8; Tuesday and Saturday mornings at 1. Seats 1s.; stalls, 2s.—21, Saville-row, Regent-street, facing New Burlington-street.

MR. W. S. WOODIN'S Ohio of Oddities,

with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 2. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphical Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novgorod during the Fair.—Panorama of St. Petersburg and Moscow.—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 6. Admission to the whole building, 1s.

NOTICES, &c.

All remittances should be addressed to the publisher.
 Notices of concerts, marked programmes, extracts, &c., should be forwarded
 as early as possible after the occurrence.
 Post Office Orders should be made payable to JOHN SMITH, Strand Office,
 and addressed No. 11, Crane-court, Fleet-street, London.

THE MUSICAL GAZETTE

SATURDAY, JUNE 13, 1857.

THE all-engrossing topic is the Handel Festival. The result of the numerous rehearsals that have taken place is so satisfactory, and the satisfactory result is so well known, that people do not consider it an experimental festival,—a preliminary to the intended grand demonstration of 1859,—but rather look upon it as a grand Handelian commemoration in 1857. Well, be it so. There never was a greater composer than Handel in his way, and his way was undoubtedly oratorio music. The managers of these grand performances have been fully aware of this, since they have selected oratorios of his composition for the three days' festival, when they might have suggested his *Acis and Galatea* or a "recitals" of some of his operas. We may go farther, and say that there never was a greater composer than Handel, of choral music. Where can we find a parallel with "Unto us a child is born," the mighty "Hallelujah" and "Amen" in *The Messiah*; "Fallen is the foe," and "We worship God," in *Judas Maccabeus*; the "Hailstone" chorus, and "The horse and his rider," in *Israel in Egypt*. These are compositions to which no other term than stupendous can be applied, and their effect with upwards of two thousand efficient chorists will be something astonishing.

The rehearsal last night, at Exeter Hall, of the two thousand (or rather more) of the combined metropolitan and provincial chorus, was most satisfactory. The principal choruses of the three oratorios were gone through, and a few of them repeated. The certainty of intonation and the general execution were highly commendable, and we have great hopes of the complete success of the festival.

So much has been written by the various London papers upon the subject, that we have little left to say. That little, however, is of vast importance. Mr. Costa spoils the wondrous "Hallelujah" of this identical Handel whom we are about to preliminarily commemorate, at the opening of the Crystal Palace, by taking it at an exceedingly slow pace. We trust we shall not have to complain of any such want of judgment on the approaching grand occasions; but we have heard enough to induce us to give loud warning to the popular and accomplished conductor. There is no precedent whatever for the chorus, "For unto us," being whispered about as a sort of confidential communication until arrival at the words "Wonderful," &c. If Mr. Costa is prepared to prove that this was Handel's intention, well and good; if not, let him give directions for the chorus to be sung full, as if the two thousand voices felt no shame at proclaiming the birth of the Redeemer of mankind. We know of nothing else in his conducting of *The Messiah* to which we can object, and we therefore devoutly trust that M. Costa will see the propriety of acting as we have respectfully suggested.

In *Judas Maccabeus* a grand and pompous effect may be produced by the proper and discreet performance of "See the conquering hero comes," and the subsequent March. It is Mr. Costa's custom to take the chorus a very great deal too slowly, and the march just as much too fast. The speed of the march is not indicated in Handel's score, and it is our firm impression that

the great composer considered the march and chorus as one piece, and that the chorus was to be taken at a vivacious yet majestic pace, and the march continued at the same speed. We must earnestly request Mr. Costa, even at this late hour, to consider this, otherwise one of the most exciting portions of Wednesday's performances will be quite lost. With the great Neapolitan conductor's reading of the marvellous *Israel in Egypt*, we have no fault to find; surely he will concede what we have urged with regard to the other oratorios. With so large an orchestra, the effect of the march in *Judas Maccabeus*, taken *maestoso* instead of *allegro*, would be electrifying. Played at a polka-like speed, as we have heard it played, under the direction of Herr Manns at the Crystal Palace and Mr. Costa at Exeter Hall, it will be little short of burlesque.

Let us conclude these brief remarks, by endeavouring to impress upon Mr. Costa, that we are writing from no feeling of personality, but rather from a fervent desire to see the great musical exposition of the scriptures commemorated with ample justice. The fewness of the pieces to the reading of which we have taken exception, will assuredly shew our sincerity.

THE following is the actual circular issued respecting the Handel Statue.

In April last year, Sir George Smart received the following communication from Halle:—

The 15th April, 1856, will be the centenary anniversary of the death of Handel. It is the wish of the Germans to perpetuate the memory of their great countryman, on this occasion, by some visible testimony of their admiration, by raising a statue to him in this city, in which he was born. The committee has done the honour to elect me president. Several German sovereigns have already assured us of their support; and I have been requested by the committee to ask the favour of your valuable advice and assistance. Your high reputation in the musical world induces us to hope that you will do us the honour of assisting us in our attempts to acquire the sympathy and assistance of our English brethren in this undertaking, as Handel belongs as much, perhaps more, to you than to us. I therefore venture to hope that you will aid in forming a London committee, and will allow your name to stand as president.

ALFRED VOLEMANN,

Professor of the University of Halle.

Halle, 14th April, 1856.

Sir George Smart having expressed to the Halle committee his willingness to form an English committee in furtherance of the projected memorial, and having requested additional information, Professor Volemann stated, in reply, that His Majesty the King of Prussia had consented to become the patron of the undertaking, that several of the German sovereigns had promised their support, that most of the great towns of Germany were preparing musical performances in aid of the plan, and that Mr. Heidel, an eminent sculptor at Berlin, had submitted to the Halle committee the model of a statue of Handel, which had obtained the formal approbation of the King of Prussia.

In accordance with the above appeal, Sir George Smart has been enabled to form an English committee, consisting of the following members:

Sir George Smart, President.
 Dr. Sterndale Bennett, Vice-president.
 Mr. Bowley.
 Mr. Goss.
 Mr. Hullah.
 Mr. Leslie.
 The Rev. Sir Frederick A. G. Ouseley, Bart.

Mr. Fola.
 Mr. Potter.
 Mr. Turle.
 Mr. Henry F. Broadwood, Hon. Treasurer.
 Mr. Charles Klingemann, Hon. Secretary.

The committee, in their meeting of this day, unanimously adopted the following resolutions:—

1. That it behoves this country, the second home of Handel, to show its respect for the immortal composer, and its sympathy with the present undertaking, by cooperating in the erection of a statue of Handel at Halle, his native town, on the occasion of the centenary of his death.
2. That this committee do appeal to all admirers of Handel in this country to aid, by their subscriptions, in the erection of the statue.
3. That the assistance of the musical societies of this country, in furtherance of the proposed object, be solicited.

By order of the committee,

CHARLES KLINGEMANN,

Hon. Sec.

London, 3rd March, 1857.

The statue will be done by Heidel. Handel is to be represented standing, holding his conducting baton in his right hand, and leaning on the score of *The Messiah*, which is lying open on a desk, carved in the style of the eighteenth century.

Metropolitan.

MR. HENRY LESLIE'S CHOIR.

The second subscription concert given by this improving association, drew a crowd of amateurs of choral music, including the far-famed Cologne Choral Union, who "fraternized" with the "choir" after the departure of the audience. The German singers had an opportunity of hearing a thoroughly English programme of their favourite style of music, and they expressed themselves highly delighted with the taste given them of the English quality of concerted singing. They must have experienced feelings of considerable astonishment that a society whose formation was not even contemplated when they paid their last visit to this country, should have arrived at such a pitch of excellence, and should be able to attack music of a variety of styles with such military precision.

The programme, of course, consisted of such madrigals and part-songs as have been considered the most successful achievements of this choir. The whole audience seemed to relish them highly, for the encores were numerous—too numerous, in our opinion. Pearall's "O, who will o'er the downs," Benedict's "Wreath," Mr. Leslie's able arrangement of "Rule Britannia," his less meritorious, though unaccountably popular "Boat Song," and Hatton's part-songs, "When evening's twilight," and "The Tar's Song," were all redemanded and repeated with willingness and spirit. We have another *encore* to particularize,—Horsley's beautiful glee, "By Celia's arbour," which was very well sung by Messrs. Heming, Coleridge, Bushby, and Stroud; it was one of the gems of the evening, and afforded a notion of the individually good stuff that is to be found in Mr. Henry Leslie's choir.

Mendelssohn's exquisite psalm, "Hear my prayer," was given for the second time, the soprano solo on this occasion being sung by Miss Hemming, and the organ accompaniment played by Mr. Ward. The beautiful voicing of the organ at the Hanover-square Rooms, again attracted our notice.

Mr. Leslie's round, "Oh, memory," was one of the most interesting and delightful pieces at this concert.

A little agreeable instrumental variety was afforded by Mr. Cusins and Mr. Harold Thomas, who played a fantasia (two pianofortes) or airs from *Rigoletto*.

COLOGNE CHORAL UNION.

The central transept, on Saturday last, presented a most brilliant and animated appearance, being literally crowded with visitors who had come to hear the long and far-famed Cologne Choir. Nay, even the adjacent galleries, and part of the nave, were densely occupied by the lovers of part-singing, or by such as had come from curiosity to listen to what is esteemed as one of the best choral bodies in the world. The performances of the Germans gave the highest gratification, though we really cannot consider that the central transept of the Crystal Palace is an advantageous locality for the display of their peculiar style of singing. Exeter Hall and the Hanover-square Rooms, at which places they have been giving a successful series of concerts, are much better adapted for the aggregate amount of tone which their combined voices yield: in the Crystal Palace some of their delicate points are lost. "The little Roses," and "The Dance," appeared to please the most. They were most tastefully sung, and warmly encored. The latter, with its lively "juppeidi," "juppeidi," amused the vast audience vastly. Mendelssohn's cantata, "O sons of art," a magnificent composition for quartet and chorus of male voices, with brass accompaniments, was a comparative failure. Of course it was sung correctly and *con amore*, and the instrumentalists (selected from the Crystal Palace band) were free from reproach, but the number of voices was by no means sufficient to produce any effect whatever. The success of the Cologne Choral Union has undoubtedly been acquired from their admirable singing of the German part-songs, and a composition of this kind—at all events when performed in so large an area—would require a large and weightier body of voices. Altogether, however, the concert must be mentioned as one of the most successful which the Crystal Palace directors have organised. Their excellent band, under their indefatigable director, Mr. Mann, contributed in no small degree to its success, the orchestral pieces being of great excellence. Amongst the instrumental pieces must

be mentioned Charles Horsley's march, from his masque of *Comus*, as being a composition of great merit, and an evidence of a desire on the part of Mr. Mann to give a hearing to some English composers who might otherwise wait a long time for representation.

The drum has ever been a favourite instrument with us, but we do not like to see it occupying too conspicuous a position in any orchestra. On Saturday last, the attention of many persons around us was quite absorbed by the evolutions of the percutient of the *tympani* in the eccentric march of "Comus and his rebel rout." The drumming gentleman should be concealed from public gaze, towards the back of the orchestra, since his movements in a fanciful composition partake necessarily of the grotesque.

As soon as the vast conglomeration of chairs were removed, the company commenced their promenade, and it was quite a late hour before anything approaching a perceptible dispersion took place.

ROYAL SOCIETY OF FEMALE MUSICIANS.

We have the pleasure to record a most successful concert on behalf of this society, established in 1839, for the relief of distressed female members of the profession. A numerous orchestra, led by M. Sainton, and in which we observed Messrs. Lazarus, Catchpole, C. Harper, Calkin, and Irwin, and conducted by Dr. W. S. Bennett, opened the concert with the immortal *Fidelio* overture, which was played very finely, though the *finale* was taken a little too fast. Mr. and Mrs. Weiss sang Mozart's beautiful "Crudel, perche," Miss Lascelles gave "Se m'abbandoni" (Mercadante) with much effect. The Orpheus Union sang their favourite "Evening" (J. L. Hatton), which was encored; and M. Sainton played a solo of his own, in his own beautiful and effective manner. Madame Rudersdorf was never heard to greater advantage than in "Dove sono." She was followed by Mr. Weiss, who gave a new song (of his own) to the words of Longfellow, "The wreck of the Hesperus"—a subject so well treated by three other composers, that it seems difficult to keep within the bounds of originality; yet he has done so, and, moreover, written some excellent orchestral accompaniments. Madame Clara Novello and Miss Dolby, two ladies who are always forward in the cause of charity, gave Mercadante's *duo* "O dolce conforto," and Mr. Charles Braham employed all his energies in "The death of Nelson." Miss Dolby delighted us with Mr. Hullah's setting of Kingsley's "Three Fishers," and was encored. Mr. Lefort sang "David Chantant devant Saul," by Madame Bordès, a beautiful air, but which is in violent opposition to our preconceived notions of the gravity and majesty of the Israelitish monarch. Madame Clara Novello then trilled Panzeron's Tyrolische (clarinet *obbligato*, Mr. Lazarus), and the Orpheus Glee Union sang Kücken's pretty "Hie thee, Shallop."

Madame Clara Schumann delighted the audience by a performance of Weber's *Concert Stücker*, which was magnificent in every sense of the word. Her touch is perfection itself, and her style vigorous as well as consummately delicate. Madame Hertha Westerstrand sang very beautifully Mozart's "Queen of Night" (*Zauberflöte*), taking the *altissimo* notes with perfect ease. M. Jules Lefort gave Herr Louis Engel's "Fedele, io t'amo," and was accompanied on the piano-harmonium by the composer of that graceful air. Signor Randegger conducted his "Bianca Capella," sung by Madame Rudersdorf. Madame Westerstrand accompanied herself in two national (Swedish) melodies, and the concert ended with the *finale* from one of Haydn's symphonies. It will be gratifying to our readers to know that the room was crowded, and that the assistance of the whole of the performers was gratuitous.

An apology was made for Miss Poole, whose absence was caused by sudden indisposition.

ROYAL SURREY GARDENS.

We have omitted to chronicle the annual general meeting of the shareholders, which took place some weeks ago. The undertaking is one of considerable magnitude, and particulars, though late, are sure to be interesting.

The balance-sheet, made up to the 31st of December, 1856, is rather deficient in information, arising, as was stated by the directors, from the novelty of the undertaking and their not being in proper working order. It commences on the debtor side with a

paid-up capital of £30,493, and gives as the revenue received for admissions to gardens, rent of hall, &c., the gross sum of £13,615 4s. 1d., which, with amount received for surplus stores, £519 7s. 9d., and creditors (on loan), £5,080 12s. 3d., makes a total of £49,708 4s. 1d. On the credit side is entered £14,000 for the gardens, and a sum of £19,678 6s. 9d. for construction: but the most curious part of the account, considering the season only lasted ten weeks, is the entries of payments for what might be classed under the head of music. The first is M. Jullien's salary, £1,250; the band (and an immense one it was), only £2,447 4s. 8d.—not quite double that of M. Jullien's; the Zouaves, £334 6s., and the vocalists (less again than the director), £1,040. The cost of the fireworks is set down at £1,344, and the festival account at £2,266 16s. 9d., respecting which there is no information, and the shareholders have to imagine whether or not it has reference to the banquet to the Guards, and that it represents the cost of that memorable entertainment.

Complaint was made that so large a sum as £5,080 12s. 3d. should so soon figure in the accounts in the offensive shape of a loan at an annual expense in interest of £114 14s. 4d. It was explained that it was tradesmen's accounts for construction, standing over for payment to prevent, if possible, further calls. Complaint was also made that the sum paid for dividends was not inserted in the accounts, to which it was replied that it was not necessary, the accounts being sufficiently explicit as to where the money came from, if shareholders deducted the current expenses of £11,693 1s. 9d., which included the figures given above from £13,615 4s. 1d., the amount received for admissions.

The report and accounts were received and adopted by the meeting, on the understanding that the latter should be more explicit in future.

CRYSTAL PALACE.

The first flower-show of the season attracted a vast concourse of fashionable persons. About £1800 was taken in special admission for this day only. It is not a little remarkable that these fêtes, of comparatively ephemeral and trifling character, should prove such profitable matters. Notwithstanding the prestige of Chiswick, and the aristocratic connexion of the Royal Botanic Society, the Crystal Palace manages to secure an amount of company at its flower shows of which the Horticultural Societies may reasonably be jealous. Possibly the Great Fountains may be a source of attraction (nothing approaching a pun intended). On this occasion they were seen to some disadvantage, for the wind was a little high, and there was a drizzling rain—one of those uncomfortable, misty showers, not sufficient to deter people from venturing into the grounds, but enough to render them discontented with their excursion from the building, and anxious to return within its friendly shelter.

The Exhibition may be said to have consisted of azalias, calceolarias, ericas, roses, fuschias, ferns, pelargoniums, cacti, and fruits. The central transept was filled with azalias, which had a very brilliant appearance.

The bands of the Royal Artillery and the Horse Guards aided the Company's band in the amusement of the company; and in the course of the afternoon Mr. Brownsmith exhibited the organ for the Handel Festival, and Mr. Hallett Sheppard the instrument by Bevington, which gained the medal at the Paris Exposition.

The following is the return of admissions for six days, from June 5 to June 11:—

		Admission on Payment.	Season Tickets.	Total.
Friday	June 5 (7a. 6d.)	1,131	2,760	3,891
Saturday	" 6 (2a. 6d.)	3,190	6,705	9,895
Monday	" 8 ..	5,950	450	6,400
Tuesday	" 9 ..	5,294	465	5,759
Wednesday	" 10 ..	4,378	597	4,975
Thursday	" 11 ..	5,133	714	5,847
		25,076	11,691	35,767

Mr. CHARLES COOTE, pianist to his grace the Duke of Devonshire, gave his annual concert at Devonshire House, the splendid saloons of which were filled with fashionable company. Mr. Coote was assisted by Mdme. Clara Novello, Miss Dolby, M. Jules Lefort, Mr. Sims Reeves; Mr. Richardson (flute), Mr. Laszarus (clarinet), M. Louis Engel (piano-harmonium), and Signor

Bottesini (contra-basso). Mdme. Clara Novello's singing of the lovely aria "Ma negli," from Mercadante's *Giuramento*, was a feature in the vocal part of the entertainment, though we must at the same time give high praise to the execution of the *obbligato* part, which is written for *coro Inglese*. Miss Dolby in two national songs, M. Jules Lefort in some Italian and French romances, and Mr. Sims Reeves in Balfe's "Come into the garden, Maud," were highly admired. Mr. Chas. Coote accompanied, and displayed his talent specially as a pianist by executing a fantasia on airs from Verdi's *Vêpres Siciliennes*. The Duke of Devonshire was present, and threw his magnificent apartments open to the visitors' view and inspection after the concert. His grace's private band attended, and played several pieces.

Miss MACIRONE held a *soirée* at Willis's Rooms, on Monday evening. She was assisted by Clara Novello, Miss Dolby, Mrs. Weiss, Messrs. Montem Smith, Weiss, and Campanella, vocalists, and Miss Fox (pianoforte), Messrs. Deichmann (violin), and Pague (violoncello). The programme mainly consisted of compositions by the fair *beneficiaire*, which are characterised by a graceful melody, marked rhythm, and careful and elaborate harmony. Among them were the "Rose-a-Lyndsaye," sung by Miss Dolby; "Sweetest eyes" (words by Mrs. Browning), sung by the same lady; "The Recall," a beautiful song, sung to perfection by Madame Clara Novello, and encored; "County Guy," sung by the same lady; "One hour with thee," by Mr. Montem Smith; and "Love having once," a duett for two soprani, sung by Mmes. C. Novello and Weiss. The theme of this last is elaborated with consummate art. Miss Macirone played, with Miss Fox, Moscheles's "Hommage à Handel," for two pianos: it was beautifully done by both the ladies.

Mendelssohn's glorious op. 49 (*trio* for piano, violin, and violoncello), was admirably given by Miss Macirone, Messrs. Deichmann and Pague. Gordigiani's trio "Vieni al mar," by Mdme. Weiss, Mr. Montem Smith, and Mr. Weiss; Balfe's "The reaper and the flowers," by Mr. Weiss; Mr. Weiss's duetto, "Paolo e Virginia," by himself and lady; M. Pague's fantasia on airs from *La Traviata*, by himself; Mozart's lovely "Dove Sono," by Madame Weiss; two trios of Benedict's, by Madame Clara Novello, Madame Weiss, and Miss Dolby, were also sung; and the concert concluded with Miss Macirone's performance of "A Summer Serenade" (her own composition), and Liszt's *Tarentella*. The room was crowded, and the audience applauded Miss Macirone's compositions with enthusiasm.

SIGNOR GIULIO REGONDI gave a concert at Willis's Rooms on Tuesday evening, when he was assisted by Madame Lemmens, Mdme. Ferretti, Messrs. Allan Irving, Jules Lefort, and the Orpheus Glee Union: Messrs. Tedesco, Li Calsi, Stanziere, pianists; Mr. Boleyn Reeves, harp; Herr Lidel, violoncello; Signor Vera being the accompanist. The *pièce de resistance* was Molique's op. 57, sonata in B flat, for piano and concertina, performed by Herr Tedesco, whose playing is expressive and delicate in the extreme, and Signor Regondi. It is an admirable composition, well adapted for the exhibition of the talent of the executants and the capabilities of the concertina. Madame Lemmens sang some extravagant variations by Pucitta admirably; M. Lefort gave two French airs, and was honoured with an *encore* in the second ("Que je voudrais avoir vos ailes"); Mdme. Ferretti sang "Ah! mon fils," Meyerbeer; and Verdi's "Stride la vampa." Madame Lemmens sang, with M. Lefort, Boieldieu's "Lieto Momento," and was encored therein. The Orpheus Glee Union sang Hatton's "Evening" very beautifully, which was also encored. Mr. Irving selected Verdi's "Degli immortali vatici," which is unworthy of his attention, and beyond his powers. Mdme. Ferretti then favoured us with Proch's air, "Le Nubi in ciel," the concertina *obbligato* by Regondi, who followed with a solo on the guitar, a tasteful arrangement of Bellini's "L'amo, l'amo." Mr. Boleyn Reeves exhibited his capabilities in airs selected by himself from *Der Freischütz*. Herr Tedesco played two very graceful pieces of his own composition; and Herr Lidel gave Kummer's airs from *Norma*. Signor Regondi played Spohr's *Concerto Drammatico* with admirable skill and finish. There was also a duett on airs from *I Puritani* (Li Calsi) for two pianofortes, by Messrs. Li Calsi and Stanziere, and the concert ended with Bohrer's duett on the Polish national air for concertina and violoncello, played by Messrs. Regondi and Lidel. There was a very large and fashionable audience, which was no more than due to the talent and amiability of the esteemed *beneficiaire*.

HERR CHARLES OBERTHUR gave a morning concert at Willis's Rooms on Thursday last. The performances commenced with a composition (1) on airs from Weber's *Oberon*, by Regondi and Oberthur, played by those gentlemen. It is impossible for anyone to degrade Weber; and the performance was, consequently, interesting. Madame Sedlatzek and Madame Willpert followed with "Schelmhalt fest" (*Der Freischütz*), which gave general satisfaction. Herr Ries delighted us with his smooth and correct playing of a Scotch air with variations (violin) by Felicien David. The concert-giver next gave Parish Alvars' "Serenade" for the harp, very beautifully. Mdlle. Wagner next sang, very charmingly Herr Oberthur's *Lieder*, "Odu, Mein Mond," and "Herbstlied." Signor Andreoli performed a graceful composition of his own; and a trio of Herr Oberthur's for violin, violoncello, and harp, played by Messrs. Ries, Paque, and Oberthur, completed the first part. Her Louis Engel played his admirable pieces, "Amour" and "Coquetterie," on the piano-harmonium; Miss Stabbach selected the well-known "Robert, toi que j'aime," which she delivered with all her accustomed taste (harp *obligato*, Herr Oberthur); a grand duo on the *Huguenots* (piano and harp) was played by Signor Andreoli and Herr Oberthur; Mdlle. Wagner sang deliciously Taubert's "Guten Abend" and "Die Tauben." M. Paque did not perform his fantasia on the *Traviata*, but varied his choice with "solo, violoncello," on "Spirto gentil" (*Favorita*), which he played with great ability. Mdlle. Sedlatzek chose a common-place air by Signor Campana, "Io son con te;" and the concert ended with L. Engel's "Hommage à Rossini," a trio for piano, piano-harmonium, and harp on airs from *Otello* and *Mosé*, admirably played by Messrs. Andreoli, Engel, and Oberthur. The conductors and accompanists were Herr Wilhelm Ganz and Herr Pirscher.

HERR CARL KLINDWORTH gave a *soirée* at the Beethoven Rooms on Friday, the 5th inst. That he is a good musician, and a pianist of considerable talent, was evinced by his reading and performance of Beethoven's sonata in A, op. 101. His other solo, a nothing-ish fantasia by Liszt on a *finale* from one Raff's opera of *King Alfred*, did little credit to his taste or judgment, though as a display of mechanical dexterity it was certainly commendable. The concert opened with an *ottetto* for pianoforte, violin, viola, violoncello, contrabasso, flute, clarinet, and horn, composed by Herr Rubinstein, the pianist who made so extravagant a *début* at the last concert of the Philharmonic Society. It is an evidently ingenious and fanciful composition, but we cannot speak very highly of it from a single hearing. It was performed by Messrs. Klindworth, Sainton, Ries, Paque, C. Severn, Svendsen, Papé, and Eckhoff. At the commencement of the second part, Herren Klindworth and Rubinstein performed Bach's *concerto* in C minor for two pianofortes; the "string" accompaniments were done by Messrs. Sainton, Ries, Goffrie, Paque, and Severn. The interesting and clear-voiced Jenny Baur sang songs by Herold, Schubert, and Taubert, and Herr Von der Osten drew from the *répertoire* of the two last-named composers—Taubert's *Kinderlied* being encored and from that of Mendelssohn. Solos were also played by Messrs. Sainton and Paque. The vocal music was accompanied by Mr. Benedict.

ST. GEORGE'S, CAMBERWELL.—A concert in aid of the National School Funds was lately given in the School Room, the programme consisting of sacred and secular music, chiefly vocal, executed for the most part by amateurs. Not being able to separate, with any prospect of accuracy, the professional from the amateur ladies and gentlemen, we give their names without distinction:—Mr. J. Roe, Miss R. Vital, Mr. S. Clifford, Mr. Seymour, Mr. Walker, Mr. Henning, Mr. Mills, Mr. Spiller, and Mr. C. Nottingham. Miss Vital's best performance was in Balfe's clever duett, "The Sailor sighs," which she sang with Mr. S. Clifford: her other songs, "O rest in the Lord," "But the Lord is mindful," and Kucken's "Good night," suffered from a misapprehension of the *tempo*, the speed being as near as possible one-half of that intended by the composer. Mrs. Roe was encored in Mozart's "O dolce concerto," with variations, and a similar compliment was bestowed upon the spirited arrangement of a Bohemian melody, known as "The Gipsies' tent." Mr. Spiller, in a violoncello solo, evinced great talent, and Mr. C. Nottingham's pianoforte fantasia (one of his own composition), was a very pleasing feature in the second part of the concert. Some concerted vocal music was very indifferently performed: rehearsals must have been scarce,

Mr. S. Clifford and Mr. Walker produced but faint impression. The former is not equal to the delivery of Handel's "Comfort ye," and "Every valley," and Mr. Walker appears to have mistaken the nature of his voice, having forced it upwards at the expense of intonation. Mr. S. Jones sang smoothly and correctly, but his songs did not appear to "go down" with the Camberwell audience.

THE AMATEUR ORCHESTRAL SOCIETY gave a concert at the Albion Hall, London Wall, on Monday evening, the 25th ult., on which occasion they were assisted by Miss Holmes, Mr. Lester, Master Batjemann, and the Quartett Glee Union. The Society opened the concert with Romberg's overture in D, and during the evening played several pieces by the great masters very creditably, especially an *andante allegro* of Mozart's, for the rendering of which they deserve great praise. The opening movement of Romberg's overture was very unsteady, particularly the passage for the "Celli," with which it commences; but this was evidently the fault of the conductor, Dr. Peck, who, in several instances, showed a deficiency of the necessary precision and firmness. Both Miss Holmes and Mr. Lester displayed good voices, and pleased very much; and Master Batjemann gained a rapturous encore for a very spirited version of Sainton's fantasia on *La Figlia*. The Quartett Glee Union also sang some glees and part-songs very tastefully, and gained several encores. Altogether the concert gave very great satisfaction.

MISS DOLBY AND MR. LINDSAY SLOPER gave their annual concert at the Hanover-square Rooms, on the 3rd inst. Partnership concerts seem to be somewhat out of vogue just now, and Miss Dolby and Mr. Lindsay Sloper might be taken to task for being out of the fashion, but that their entertainment is one of the very best of the season, and sufficiently fashionable withal. Two "Unions" assisted on this occasion, the Vocal and the Orchestral. All our readers must know by this time of what sterling materials these excellent associations are composed, and it may readily be inferred that the concerted vocal, and the orchestral music was executed in a style little short of perfection. Miss Dolby sang the romance from *Les Huguenots*, "Parmi les Fleurs," three sacred songs of Beethoven, and some ballads, one of which, "The Three Fishers," was encored. Mr. Lindsay Sloper played Moscheles' *Caprice* in E flat, and Stephen Heller's *Tarantella* in E minor. Stephen Heller composed this *morceau* expressly for Lindsay Sloper, who may consider himself highly honoured, our opinion of Stephen Heller being lofty. Madame Clara Novello, Mr. and Mrs. Weiss, and Mr. Sims Reeves distinguished themselves in various pieces, and the Vocal Union sang T. Linley's "Let me careless" and Horley's "Blow light, thou balmy air." Mr. Alfred Mellon conducted the band, and Mr. Benedict presided at the Pianoforte.

HERR CARL DEICHMANN gave his second concert on Thursday morning, June 4th, at Willis's Large Concert-room. The grand feature was Beethoven's septett, performed by the following artists:—Herr Deichmann (violin), Mr. Webb (viola), Mr. Boosé (clarinet), Mr. C. Harper (horn), Mr. Hausser (bassoon), Signor Piatti (violoncello), and Mr. Howell (contra-basso). This septett should be more frequently heard. It has lately been excluded from the concert-room, a most improper exclusion, since it is one of the most complete and beautiful of the author's early works. The names of Arabella Goddard, Mdlle. Caroline Wagner, Miss Manning, Herr Von der Osten, M. Jules Lefort, M. Louis Engel, Mr. Allan Irving, Mr. Benedict, Herr Wilhelm Ganz, Mr. George Russell, and Mr. Pirscher figured in the programme, either in the vocal, instrumental, or accompanimental departments.

MISS CHATTERTON gave an evening concert at Willis's Rooms, on the 3rd inst. As the tickets were not sent until the day of the concert, and as we are not always at Crane-court, with hat in hand and cab at door, ready to rush off to any concert to which we may be summoned at notice of unreasonable shortness, we can only give the names of the performers from the programme before us. Miss Poole, Mrs. William Howard, Miss Binckes, Mrs. Frodsham, Madame F. Lablache, Miss Chatterton, Mr. Charles Braham, Signor Marras, Mr. Allen Irving, and Mr. George Case. Conductors, Messrs. Benedict, Berger, and Levy. We sincerely trust the concert went off well.

MR. FRANK BODDA, on the following day, gave a *soirée* at his residence, at which we heard some of his pupils were to make their appearance. We should have been delighted to have heard them, if only the invitation had preceded the *soirée* some few days.

REGENT GALLERY (QUADRANT).—Mr. and Mrs. Drayton have this week presented their visitors with a new "illustrated proverb," entitled *Love is blind*. A young heiress, in order to test the truth of certain reports prejudicial to the gentleman to whom she is betrothed, assumes the character of a girl in more humble circumstances, and in this disguise having obtained his affections, the piece turns on her endeavours to bring him back to his duty, which is effected after the usual number of surprises, equivoques, and changes. The piece, which is in two acts, comprises the entire evening's entertainment. Mr. Drayton, one of our best buffo-vocalists, played with easy and quiet humour, and was encored in a pretty song. Mrs. Drayton, also, whose recommendations are personal and histrionic rather than vocal, was encored in a cavatina, and, by the aid of a varied and appropriate costume, was as successful as ever in her appeals to the eye of the spectators. The music is by Mr. Morris.

MUSICAL ARRANGEMENTS.

At the Goldsmith's Hall, 29th ult., under the direction of Mr. J. L. Hatton, assisted by Master Cook, Mr. Young, Mr. Wilbye Cooper, Mr. George Buckland, Mr. Winn, and Messrs. Standen and Koch (*coro*).

At the Mercers' Hall, 27th ult., under the direction of Mr. Locky, assisted by Mr. Francis, Mr. Howe, Mr. Winn, Mr. J. L. Hatton, and two choristers from Her Majesty's Chapel Royal.

At the Drapers' Hall, 28th ult., under the direction of Mr. Machin, assisted by Mr. Young, Mr. Montem Smith, Mr. Winn, and Mr. J. L. Hatton.

At the banquet to the Judges at the Mansion House, under the direction of Mr. Bates, assisted by Mrs. Clare Hepworth, Mr. Dawson, Mr. Donald King, and Mr. Lawler.

News-vendors' Benevolent and Provident Institution Anniversary, 27th ult., under the direction of Mr. Smythson, assisted by Miss Wells, Mr. Genge, Mr. Donald King, and Mr. Lawler.

At "Wykehamist's" dinner on Wednesday last, under the direction of Mr. Dawson, assisted by Masters Herring, Morgan, and Orton, Mr. D. King, Mr. Hobbs, and Mr. Lawler.

ANNOUNCEMENTS FOR THE SEASON.

- June 20. Signor Andreoli's concert, residence of March, of Devonshire.
- 22. Mr. Forbes's oratorio performance.
 - Mr. C. Halle's Second Pianoforte Recital, Dudley Gallery, 3.
 - Madame Aufichini's *matinée*, Campden House, Kensington.
 - 23. Musical Union, *matinée* Willis's Rooms (great room).
 - 24. Emporio Italiano, concert, Hanover-square, evening.
 - Mr. Benedict's Second Concert, Her Majesty's Theatre, morning.
 - 25. Herr Kietzer's *matinée*, Willis's Rooms.
 - Vocal Union concert, Hanover-square, morning.
 - Herr Blumenthal's *matinée*.
 - 26. Crystal Palace opera concert, morning.
 - 26. Madame Lemmens' *matinée*, 7, Hyde Park-street.
 - 27. Madame Schumann's *matinée*, Hanover-square Rooms, 24.
 - 29. Philharmonic Society, concert, Hanover-square, evening.
 - Herr Kuhe's concert, Hanover-square, morning.
 - Mr. W. G. Cousins's second *matinée*, Willis's Rooms.
 - 30. Musical Union, *matinée*, Willis's Rooms (great room).
- July 1. Vocal Union concert, Hanover-square, morning.
- Royal Botanic Society, 3rd exhibition.
 - 2. Herr Ganz's *matinée*, Dudley Gallery.
 - 3. Crystal Palace opera concert, morning.
 - Her Majesty's Second State Concert.
 - Ball for the benefit of the Royal Academy of Musicians.
 - 6. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms morning.
 - Mr. C. Halle's Third Pianoforte Recital, Dudley Gallery, 3.
 - 7. Royal Academy, concert, Tenterden-street, morning.
 - 8. Vocal Union concert, Hanover-square, morning.
 - Mr. Benedict's Third and last Concert, Her Majesty's Theatre, morning.
 - 10. Crystal Palace opera concert, morning.
 - 13. Herr Tedesco's concert.
 - 14. Musical Union, *matinée*, Willis's Rooms (great room).
 - 15. Emporio Italiano, concert, Hanover-square, evening.
 - Vocal Union concert, Hanover-square, morning.
 - 17. Crystal Palace opera concert, morning.
 - 24. Crystal Palace opera concert, morning.

July 31. Crystal Palace opera concert, morning.

Aug. 7. Crystal Palace Poultry Show.

" 8. Crystal Palace Poultry Show.

" 10. Crystal Palace Poultry Show.

" 11. Crystal Palace Poultry Show.

" 12. Crystal Palace Poultry Show.

Sept. 9. Crystal Palace Flower Show.

" 10. Crystal Palace Flower Show.

" 21. Crystal Palace Flower Show.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Full Rehearsal, Crystal Palace, for Handel Festival, 11.

Il Don Giovanni and *L'Aurore*, Her Majesty's Theatre, 8.

MONDAY.—Philharmonic Society, concert, Hanover-square, 8.

The Messiah, Crystal Palace, 1.

TUESDAY.—*Il Don Giovanni*, Her Majesty's Theatre, 8.

WEDNESDAY.—*Judas Maccabeus*, Crystal Palace, 1.

Mr. Hullah's Concert, St. Martin's Hall, 8.

Sacred Harmonic Society's performance of Mr. Costa's *Eli*, Exeter Hall, 8.

THURSDAY.—Royal Botanic Society, 2nd exhibition.

Choral Festival for the Choir Benevolent Fund, Westminster Abbey, 12.

Dinner of Choir Benevolent Fund, Freemasons' Tavern, 6.

Il Don Giovanni, Her Majesty's Theatre, 8.

FRIDAY.—*Israel in Egypt*, Crystal Palace, 1.

Her Majesty's First State Concert.

CHORAL SERVICES

On June 7, being Trinity Sunday.

TEMPLE CHURCH.

CHANT.	SERVICE.	ANTHEM.
M.—Turle in F.	Nares in F.	Awake up, my glory. Wise.
E.—Fitzherbert in F.	Ditto.	I was in the spirit. Blow.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Elvey in F.	Boyce in A.	Lord, for thy tender. Farrant.
E.—Russell in E.	King in C.	I beheld, and lo! Elvey.

LINCOLN'S INN.

M.—Farrant and Langdon in F.	Barrow in F.	I was in the spirit. Blow.
E.—Battishill in A.	Ditto.	I looked, and behold a door was opened in heaven. Spohr.

For June 14.

ST. ANDREW'S, WELLS STREET.

M.—Farrant in F.	Boyce in A.	He that shall endure. Mendelssohn.
S. Elvey in A.		
A.—Bacon in A.	Arnold in A.	Thy word is a lantern. Purcell.
Purcell in A.		
E.—Ditto.	Goss in E.	Praise the Lord. Goss.

Opera.

ASTLEY'S.—We certainly live in an age of wonders; at least, of musical ones; who would have thought of Astley's amphitheatre becoming an Anglicized Italian opera-house? such, however, it is; and the success of the experiment is equally certain. The popular *Trovatore* is now, we believe, in the fifth or sixth week of its nightly repetition. We are no great admirers of Verdi, but the opera contains some pretty music, and we are well aware that managers must appeal to popular rather than critical taste. The vocalists are Miss Rebecca Isaacs (now Mrs. Roberts), Miss Fanny Huddart, Messrs. Augustus Braham and Borroni. Miss Isaacs surprised us by her graceful and impressive serious

acting. This lady is a pupil of the celebrated Fanny Kelly. The reader may remember her "a winsome wee thing" of scarcely sixteen summers, at the Soho Theatre, some seven or eight years ago. A handsome face, a sweet voice, and a modesty and diffidence of demeanour, which she has contrived to preserve in spite of many of the characters she has been compelled to assume, were the qualifications which brought her into notice, and which she has improved to the utmost, for we never saw her look handsomer or heard her sing better than she does at present, and so we congratulate the fair Rebecca on having made another step in popular favour. She is very efficiently supported, both vocally and histrionically, by Miss Fanny Huddart. The opera is gorgeously mounted on scenery and appointments. A procession and tournament on the stage, although somewhat too long, is interesting from its historical correctness. The transpontians are upon the *qui vive* for the next novelty here.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2s. 6d., and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S THEATRE.—Private Boxes, £1 1s. to £7 7s.; Stalls, £1 1s.; Pit, 10s. 6d.; Gallery Stalls, 5s. and 7s.; Gallery, 3s. Doors open at half-past 7, commence at 8.

ROYAL ITALIAN OPERA, LYCEUM.—Pit, 8s.; amphitheatre stalls 7s. and 5s.; amphitheatre, 2s. 6d.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SUNSHY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

Provincial.

BELFAST.—The Classical Harmonists' Society's fourth and last concert for this season took place in the Victoria Hall, on the 20th of May. The patrons of the Society filled the spacious hall to overflowing, to hear Miss Milner, the rising Yorkshire soprano, and Mr. Cooper, the English Paganini, who made their second appearance in Belfast on this occasion. The novelty of the evening, however, was the reading from *Macbeth*, by Dr. Ferguson, a distinguished literary gentleman resident in Belfast, and one of the Professors of the Queen's College.

The selections were delivered in the most classical style, and frequently elicited marked applause from the crowded audience. The celebrated witch music (Locke's) was performed by the full strength of the society. The echo that occurs in one of the choruses was most admirably managed, and took the audience quite by surprise, drawing forth a hearty encore. Mr. Edeson, the Society's new organist, presided at the organ, mingling its fine tones with the orchestra in the accompaniment with great effect. Two of Mr. Allen's compositions, the one a glee, "Flow on full harmony," and the other a solo, "The Fisherman's wife," were performed on this occasion; the glee was sung by the society in admirable style, and the solo was so beautifully rendered by Miss Milner, as to induce a rapturous encore. Mr. Cooper's performance on the violin was received in the most flattering manner; on his responding to the first encore, such a burst of cheering greeted his appearance, as must have been very gratifying to his feelings as an artist, evincing, as it did, how fully his extraordinary abilities were appreciated by an audience well qualified to judge.

We understand that eight members of the society have been selected as the musical contribution from Belfast to the Handel festival, and that the society's conductor, Mr. George B. Allen, Mus. Bac., is giving them a most careful training in the two oratorios new to them. "Israel in Egypt," and "Judas Maccabeus." The society has progressed with great rapidity up till the present, and has every prospect of taking still greater strides in pursuit of the noble art in the coming season.

CHELTEMHAM.—The Philharmonic Society's concert took place on Saturday evening the 6th inst., at the Royal Old Wells, and was fashionably and numerously attended. The first part consisted of the whole of the music (excepting dances and melodramatic music) in the romantic play of *Preciosa*, composed by Carl Maria von Weber. Overture; chorus, "Preciosa, sweetly smiling;" echo chorus, "Thro' woods and dells;" song, "Lo! the star of eve;" chorus, "Now let's away;" chorus, "Let all who love gladness;" Terzetto, "Vanne a colei;" Costa; Madrigal, "Flora gave me," Wilbye. Part two: the whole of the music to Racine's tragedy of *Athalie*, composed by Felix Mendelssohn Bartholdy. The "recited" verses were written by Mr. Bartholomew as connecting links between the several vocal pieces, in lieu of the original dialogue in Racine's play, and were spoken on this occasion by R. Beamish, Esq., in a very expressive and impressive manner. Mr. G. Marshall conducted, and Mr. J. O. Smith led. The whole of the performance was most satisfactory, the only objectionable thing was the repetition of applause at the end of each division of the music and recitations in *Athalie*, linked together as these divisions are, any applause (which might be quite proper and pleasing in a miscellaneous programme) is a composition of this class is out of place and offensive to good taste, as marling the general effect by severing that close connection which should be strictly observed between the "musical" and the "declamatory" portions of the poem. The following request was published in the programme for the evening. "The audience are earnestly entreated not to leave their seats during the last chorus in *Athalie*. It is suggested to those who may wish to retire before the conclusion without disturbing the performance, that they can do so immediately after the 'War March.'" So far, so good, but it does not go far enough; in this paragraph it should have been stated most distinctly, that the expression "without disturbing the performance," also implied that no manifestation of feeling was admissible during the performance, and thereby have prevented, what was through the want of it, a very gratifying compliment to the performers, but by no means pleasing to the musical critic.

DUBLIN.—The first of the very attractive musical performances annually given by the pupils at the academy of Mrs. Allen,

Gardiner's-row, Rutland-square, took place yesterday week, in presence of an exceedingly numerous and fashionable audience of their relatives and friends, such as the nature of these interesting reunions never fails to assemble. The charm of these pianoforte concerts consists in the fact that they are not merely half-yearly examinations at which complaisance binds us to approve of the efforts to please, however humble, of the youthful aspirants; but they are in reality musical entertainments from which much real pleasure may be derived, and in which all the best features of an excellent chamber concert are preserved, whilst the performers in the majority of instances acquit themselves in a manner that would attach no discredit to the best efforts of many professionals in high repute. The selections yesterday were in the best taste, and consisted of several of the most admired works of Haydn, Meyerbeer, Herz, Ascher, and others, some overtures to favourite operas and brilliant fantasias being likewise included. They were severally rendered with the utmost truthfulness of feeling and delicacy of touch—the concerted pieces especially, in which as many as from ten to eighteen took part, being executed with marvellous precision and singularly good effect, not a shade of difference being perceptible in the fingering of the different performers, so that to those in the distance the volume of sound appeared to proceed from one instrument of magical power and sweetness. The feature of the day was, however, the concluding selection, consisting of a grand *concertante* quartett for four pianofortes, by Czerny, performed exclusively by the daughters of Mrs. Allen, and which, without a particle of apparent effort, was a perfect masterpiece of skill and execution. At its close the audience manifested their pleasure and approbation by warm and deserved applause. The apartments were, as usual, very handsomely decorated, and every arrangement was made that could conduce to the comfort of those who were so fortunate as to receive invitations.

The programme on Saturday bore no resemblance to that of the foregoing day, except in the representation of Meyerbeer's *March du Sacre*, from *Le Prophète*, and Costa's *March of the Israelites*, from the oratorio of *Eli*, both of which were played simultaneously. The solos were selected from the best works of Beethoven, Ascher, Voss, Meyerbeer, Kullak, Prudent, Blumenthal, Oury, and Thalberg. Those most admired for the neatness of style and finish with which they were played were a fantasia on the prayer in *Mosé in Egitto*, a fantasia caprice from Bellini's *I Puritani*, "Danse Andalouse," "Caprice de Concert," *La Carrasante*, "Caprice" (Blumenthal), *Etude de Concert*, "Les Arpèges," *Fantaisie Militaire sur l'Opera, Les Mousquetaires de la Reine de Halloo*, *Etude de Concert*, "Ecume de Perles," *Fantaisie Brillante sur La Traviata*, and a very beautiful duett from *L'Eclair d'Amore* by Vilbac, all of which reflected the greatest credit on the Misses Allen, whose efforts well deserve the meed of praise justly earned on this interesting occasion, when pupil and teacher united in securing a great source of gratification to the numerous company who thronged the lobbies, in addition to the concert-room, which was arranged with raised seats in order to conduce to the comfort of the audience. Miss Louisa Allen was peculiarly happy in her rendering of the *andante finale* from *Lucia di Lammermoor*, by Thalberg, which received full justice at her hands, all the difficulties of Thalberg's beautiful composition having been surmounted with an ease and grace which gave an additional charm to its performance. We had nearly forgotten to mention the repetition of Czerny's beautiful *Concertante* quartett for four pianos, performed by the Misses Allen. It was complete and brilliant, no grace was wanting in its execution, and not one point of expression was overlooked. At the conclusion of the concert the Misses Allen received the warm congratulations of the parents and friends of the pupils.—*Dublin Evening Packet*.

LIVERPOOL.—PHILHARMONIC SOCIETY.—Summer's approach, with the days of heat and sunshine, is driving our concert-goers to the fashionable watering-places for a "cooler," or to the more retired villages to walk amid "hedge-row elms and hillocks green," and our musical societies are bidding them adieu for the season. On Thursday evening, the 4th instant, the above society gave its last concert previous to the summer vacation, the principal artists being Madame Lemmens Sherrington, Mr. Sims Reeves, and Herr Ernst Pauer. Of the lady we may say that she never pleased us less than on the present occasion, her tone appearing to us to be unmistakably flat and uncertain, and her singing on the whole much inferior to what we have heard from

her. She gave Pucitta's "Sul margine d'un rio," and "Ah, quelle nuit," from *Le Domino Noir*, and joined Mr. Reeves in two duetts, viz., Balle's "List, dearest, list," from his *Koolanthe* (a somewhat tame affair), and the "Ah, che la morte," from the ever-pleasing and at present all-popular *Trovatore*. Mr. Sims Reeves, at the outset of the performance, appeared "not quite the thing," and was evidently saving his voice for something later on in the evening. In the first part he gave but a feeble rendering of Weber's "O'tis a glorious sight," but in the "Ah! che la morte," we thought he even excelled himself, so sweet and liquid were the tones, and so pathetic the rendering. This was peremptorily re-demanded. A word in passing to the chorus, who exerted themselves right nobly to give due effect to the "Miserere," and reaped the just fruits of their endeavours. In the second part Mr. Sims Reeves treated us with "Come into the garden, Maud," a lack-a-daisical composition, and Purcell's "Come, if you dare," the latter sung with great spirit, and the choral parts well sustained by the society's chorus. The other gentleman, Herr Pauer, a pianist of undoubted ability, played Beethoven's E flat concerto (to our minds much too long), and a composition of his own, "La Cascade," and received a fair share of public favour. The band, which was in excellent trim, played Haydn's Symphony, No. 11, a charming classical work, and the overtures to *L'Etoile du Nord*, and *Cenerentola*. The choir was very unsteady in Bennet's madrigal, "All creatures now are merry minded." Mr. Hermann conducted and Mr. Hirst officiated at the organ during the "Miserere."

RAMSGATE.—SACRED MUSIC.—On Tuesday evening last, Mr. George Hurst gave the first of his annual performances of sacred music at the Music-hall. The vocalists engaged were Mrs. Sturges and Mr. W. C. Gough, of Canterbury Cathedral, assisted by an excellent chorus; Mr. Nicholson, flautist. The programme was judiciously selected, containing many of Handel's and Haydn's gems; Mrs. Sturges's singing was very pleasing, and she obtained several encores. Mr. Gough's voice told to advantage in the recitative "And God said," and the air "Rolling in foaming billows," which were very excellently sung. Mr. Nicholson gained great applause in his solo on the admired air of "Adeste Fideles." Mr. George Hurst conducted, and his solo, "Water Spray," on the pianoforte, was much applauded. The choruses went well, and the anthem "Daughter of Zion" was never better done here. Mr. Young's song "The Infant's Evening Prayer," gave great satisfaction. The hall was well attended by the gentry, and the support was such as we hope will induce Mr. Hurst to give us other concerts.

ORGAN.

OPENING OF THE NEW ORGAN IN WELLS CATHEDRAL. This long-expected and long-desired event took place on Tuesday last. On the previous evening there was a rehearsal, and subsequently Mr. Best gave a private performance to a select circle, in order to exhibit the capabilities of the instrument, when its wondrous powers were developed with great effect. Early on the following morning the sky was very much overcast, and a drizzling rain came on, which afterwards increased and awakened the fear that the day would be wet; between nine and ten o'clock, however, the rain ceased, the veil of clouds passed away, and the sun shone forth cheerfully.

Our ancient city soon after was stirred from its usual quietude by the rattling of vehicles of all descriptions through its streets, by the flocking in of gaily-dressed pedestrians, and by the music of bells from the towers of the Cathedral and of St. Cuthbert's. There was some talk previously of making a general holiday by closing the shops; this, however, was not done, and, in one respect, we were glad to find it was not, for the closing of shops seems to give to a town a sombre aspect, more fitting to a mournful than to a pleasurable occasion.

Some time before the hour appointed for the commencement of the service, hundreds had assembled in different parts of the spacious and magnificent Cathedral. Provision had been made for their accommodation, the lady chapel and the nave having been fitted up with seats, which, probably in consequence of the rain that fell in the morning, were more in number than was needed. Still the attendance was very large, and among those present were many musical amateurs from London and other remote parts, who had come—as they expected, and as the result proved—to enjoy a treat of no ordinary kind.

A few minutes before eleven o'clock a procession was formed at the Town-hall, consisting of his worship the Mayor, the Corporation, the city magistrates, the Recorder, and Captain Jolliffe, one of the members for the city—the other member, the Right Hon. W. G. Hayter, having been unable to attend in consequence of his official duties. The procession, when it arrived at the western door of the Cathedral, was joined by the Bishop, the Dean, and other officials, clerical and lay, and entered the choir in the following order:—

The Choristers,
The Lay Vicars,
The Students of the Theological College,
The Minor Canons,
Prebendaries,
Dignitaries,
Canons Residentiary,
The Very Rev. the Dean,

The Right Rev. the Bishop and his Worship the Mayor,
The Town Council and the Organ Committee.

As the procession entered the western door, Handel's grand Coronation Anthem, "Zadok the priest," pealed from the organ. This first hearing was sufficient to impress on all present a conviction of the first-rate character of the instrument. As the skilful player "swept fleetly o'er its keys," its exquisite richness of tone, and its wonderful combination of sounds from the "still small voice" of the gentle zephyr to the full swell, "as of the voice of many waters," became immediately evident. The most critical ear could not detect an imperfection. No further trial was necessary, for already a feeling of admiration had been awakened in every soul; and no wonder, when it is remembered that the instrument was built by Mr. Willis, of Crystal Palace (which is only saying in other words, of world-wide) celebrity, and that it was played by Mr. Best, who, if equalled by any, is certainly surpassed by none as an organist.

The instrument consists of three manuals, viz.: great, choir, and swell, each from CC to G (56 notes), and a grand pedal organ of two octaves and a half, from CCC to F (30 notes).

THE GREAT ORGAN contains—

1 Double diapason.....Metal 16 feet.	7 Twelfth.....Metal 3 feet.
2 Open diapason.....Metal 8 "	8 Fifteenth.....Metal 2 "
3 Open diapason.....Metal 8 "	9 Sesquialtera, 3 ranks.
4 Stopped dia- } Closed wood 8 "	10 Mixture, 3 ranks.
5 Principal.....Metal 4 "	11 Posauone.....Metal 16 "
6 Principal.....Metal 4 "	12 Trombone.....Metal 8 "
	13 Clarion.....Metal 4 "

THE SWELL ORGAN has the following stops—

1 Double diapason.....Metal 16 feet.	5 Fifteenth.....Metal 2 feet.
2 Open diapason.....Metal 8 "	6 Echo Cornet, 3 ranks.
3 Open diapason.....Metal 8 "	7 Contra Fagotto.....Wood 16 "
4 Stopped dia- } Closed wood 8 "	8 Trumpet.....Metal 8 "
5 Principal.....Metal 4 "	9 Hautboy.....Metal 8 "
6 Principal.....Metal 4 "	10 Clarion.....Metal 4 "

THE CHOIR ORGAN is composed of—

1 Double dia- } Closed wood 16 feet.	6 Flute Harmonique.....Metal 4 feet.
2 Open diapason.....Metal 8 "	7 Piccolo Harmonique.....Metal 2 "
3 Dulciana.....Metal 8 "	8 Clarinet and } Throughout 8 "
4 Stopped dia- } Closed wood 8 "	9 Bassoon.....Metal 8 "
5 Principal.....Metal 4 "	10 Oboe (Orchestral) } Metal 8 "
	11 Fiddle G.....

THE PEDAL ORGAN contains—

1 Double dia- } Open wood 16 feet.	4 Fifteenth.....Metal 4 feet.
2 Violone.....Metal 16 "	5 Mixture, 5 ranks, metal.
3 Principal.....Metal 8 "	6 Trombone.....Wood 16 "
	7 Posauone.....Metal 8 "

The pedals are on the concave and radiating principle, as at St. George's Hall, Liverpool, and the Cathedrals at Winchester and Carlisle, which so much facilitates pedal playing.

THERE ARE FIVE COUPLERS, viz.:—

1. Swell to great.	4. Great to pedal.
2. Choir to great.	5. Choir to pedal.
3. Swell to pedal.	

Beside which, there are no less than six combination movements on the great organ and four on the swell, effected by merely touching a knob under the finger-board. There is a patent tremulant in the swell, and there are various other pedals for rendering the organ expressive. The weight is about twelve tons, and the way in which the different parts of so noble an instrument have been distributed so as to occupy the smallest possible space, reflects the highest credit on Mr. Willis.

We have been struck with the remarkable accuracy in reiteration of the pneumatic lever, which is applied to the great organ in a novel form, and still more so by the almost magical way in which this power operates upon the various stops, producing any required change or combination by the mere touch of the finger

or thumb of the performer. Altogether, the instrument may be safely pronounced the finest cathedral organ in England.

The case has been designed by Mr. Salvin, and the diapering of the pipes in gold and colours is the work of Mr. Castel, and harmonizes very agreeably with the building in which the organ stands.

At the morning service the prayers were read by the Rev. W. James; the first lesson by the Rev. Canon Pinder, the second by the Hon. and Rev. Canon Broderick; the communion by the very Rev. the Dean, and the Epistle by the Ven. Archdeacon Law. In the singing department the choir of the Cathedral was assisted by choristers from Bristol; the selection of music for the morning being as follows:—

Chant	LAWES.
Service	CROFT, A.
Anthem, after the 3d Collect, "I was in the Spirit" ..	BLOW.
Anthem, before the Communion Service, "O give Thanks"	PURCELL.
Responses and Creed	GIBSON.
Before the Sermon, "100th Psalm," old version ..	
Anthem, after the Sermon, the "Hallelujah" Chorus ..	HANDEL.

These were all very creditably performed, the "Hallelujah" Chorus, especially, being admirably executed.

According to announcement, the Right Rev. the Lord Bishop preached, selecting as his text a passage, than which none could have been more appropriate, viz., Psalm lxxxiv., v. 4, "Blessed are they that dwell in Thy house; they will always be praising Thee." In the course of his discourse the Bishop observed:—"The bringing up of the ark of the Lord to the royal city was celebrated by vocal and instrumental music. David composed a song of triumph and of thanksgiving for the occasion; he felt a lively pleasure in public worship and in everything appertaining to the service of God. In the Psalm from which the text was taken he expresses an ardent desire to enter into the courts of the Lord, to praise Him. At that time the true religion was possessed by one nation, and the Lord's House was confined to one spot; but it was not so now; the time had come when not only at Jerusalem, but any where and every where, men may worship the Father. We possess extraordinary facilities and frequent opportunities for attending in the Lord's House, and we ought, like the Psalmist, to feel an ardent desire to avail ourselves of the privilege as often as possible. It was unnecessary to speak particularly respecting the glory and magnificence of Solomon's temple; the dispensation to which it belonged has passed away, but human nature remains the same: and if it was important then that the Lord's House should be marked by external beauty and magnificence, it cannot be less important now; the building which is associated with the best and holiest feelings of man ought to be distinguished from the places of their common resort. Our ancestors felt this, and hence they devoted their wealth, labour, and skill, in erecting those noble and gorgeous religious edifices which still were an ornament to our country, notwithstanding that many of them had been injured by violence or had suffered from neglect. His lordship then stated that as praise constituted one of the chief employments of heaven, so was it felt by the pious to be the most delightful element of worship on earth. Instrumental music was a great aid to sacred song, and, when properly conducted, was a help to devotion. This was felt under the former dispensation, and, accordingly, musical instruments of various kinds were employed in Jewish worship, and indeed in all nations a similar practice prevailed. There was nothing in the letter or spirit of Christianity to disallow this practice. The Saviour, on the very eve of his crucifixion, joined his disciples in a hymn of praise; Paul and Silas sang the praises of God in prison; and of the early converts it is recorded that "they did eat their meat with gladness and singleness of heart, praising God." If vocal music was thus sanctioned, in the absence of any prohibition, instrumental music must be regarded as being as lawful now as in Old Testament times. Those who might hereafter worship in the Cathedral would have this assistance to their devotion and praise in the splendid organ then opened; but he (the right rev. prelate) would, in conclusion, remind them that their songs in the House of the Lord, to be acceptable, must come from the heart—that their attention must be fixed on Him whom they praised—for as the body without the spirit was dead, so devotion without reverence, faith, and sincerity, is dead also.

The afternoon service, which commenced at three o'clock, was even more numerous attended than the morning. Prayers were

read by the Rev. W. James, and the lessons by Canons Pinder and Broderick. The selection of music was as follows, the principal parts being admirably executed by Master Chiswell, and Messrs. Gleaves, Wicks, Martin, and Butler, of Wells Cathedral:

Chant	PURCELL.
Service	HAYES, 2 ^d flt.
Anthem, after the 3rd Collect, "I looked, and lo!"	STEVENSON.
Anthem, before the Prayer of St. Chrysostom, "Blessing and Glory"	BACH.

Able as the musical parts were performed in the morning, those of the afternoon were distinguished by still greater precision and excellency. In both services the choristers proved their efficiency and merited the highest approbation, while the varied powers and exquisite tones of the organ, which render it admirably adapted to the purposes of accompanying vocal music, called forth the unqualified approval of all present. The committee have every reason to be satisfied with the instrument. Mr. Willis has every reason to congratulate himself in having produced an organ worthy of his name; and those who may hereafter attend at the Cathedral will now have all that a mere instrument can effect towards aiding their devotions, and perfecting their songs of praise.

The collections through the day amounted only to about £104. We say *only*—for, considering the wealth of many who were present, and the large congregations, we certainly should have expected a larger amount. The committee would have acted more wisely, in our opinion, if they had reserved the choir and the lady's chapel exclusively for subscribers of ten and five shillings respectively. Hundreds would have taken tickets on these terms, and we have no doubt that the debt would have been wiped off, and that the expenses of the day, which must have been considerable, would also have been paid. But they adopted a more generous plan, and we should have rejoiced if their consideration had been more liberally acknowledged.

NEW ORGAN ERECTED IN THE ROMAN CATHOLIC CHURCH, SPITALFIELDS.

In our last number we erroneously stated that the new organ erected by Bishop and Starr in the Roman Catholic Church, Spitalfields, had two manuals, &c. We now beg to give the complete description of the organ, which has three manuals, the choir being one of unusual importance for an organ of such dimensions:—

GRAND ORGAN, CC to G.

Open diapason	8 feet.	Twelfth	3 feet.
Bell diapason (C)	8 "	Fifteenth	2 "
Stopped diapason, bass	8 "	Sesquialters	3 ranks.
Clarabella	8 "	Trumpet	8 feet.
Principal	4 "		

SWELL ORGAN, C to G.

Double diapason	16 feet.	Fifteenth	2 feet.
Open diapason	8 "	Horn	8 "
Stopped diapason	8 "	Hautboy	8 "
Principal	4 "		

CHOIR ORGAN, CC to G.

Dulciana (C)	8 feet.	Hohl-flute	4 feet.
Stopped diapason, bass	8 "	Fifteenth	2 "
Flute, metallic (C)	8 "	Oremons (C)	8 "
Principal	4 "		

PEDAL ORGAN, 2^d OCTAVES.

Open diapason	16 feet.	Principal	8 feet.
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ACCESSORY MOVEMENTS.

Three composition pedals, acting on great organ.

Full without trumpet.
Open and stopped diapason and clarabella.
Ditto with bell diapason and principal.

COUPLERS.

Great to pedals.
Choir to pedals.
Swell to great.

Choir to great.
Swell to choir.

The church at Spitalfields is a remarkably fine edifice, and admirably adapted for sound. A fine roof, and perfect freedom from galleries, with the exception of that upon which the organ is placed, render this organ wonderfully effective, and cause its tones to assume the rolling and mellow character that one is accustomed to in our cathedrals, from the peculiar advantages which those noble buildings afford to the most majestic of instruments.

The builders of this organ have experienced the benefit of good position and plenty of room. The gallery in which it is placed is at the west end of the church, and the centre is occupied by a circular window. This has necessitated a division of the instru-

ment, and there is more breathing-room for the pipes than would have been afforded if the organ had been closely packed in the centre. The swell and pedal organs are located at the south end of the gallery, and the great and choir at the north. On this latter side is the organist's seat, the connecting action of the swell and pedal organs passing under the platform upon which he and the choristers sit. We may here observe that the touch is most satisfactory, and that there is scarcely a perceptible difference between that of the great and choir, whose action is necessarily short, and that of the swell, which is about thrice its length.

The swell pedal, also, is as elastic as could be desired, and when the coupling movements are employed, no immoderate pressure of the keys is necessitated.

Of the quality of the stops individually, and of their "mixing" properties, we can speak most highly. The bell diapason may be defined as a strong-toned *viol di gamba*, and it is one of the most important stops in the instrument. The couplers, swell to great, and choir to great, admit of its being used in combination with a large variety of stops, whereby some peculiar and successful effects can be produced, while its individual beauty of tone renders it a most useful member of the society of 8-feet pipes on its own manual. It is a pity that it has not been carried throughout, for the lowest octave would have yielded quite a violoncello quality of tone, from which some admirable pedal effects might have been produced whenever the hands were employed upon the swell or choir. The stopped diapason bass, in the great and choir organs, we have placed as a separate stop, contrary to our usual custom. This is because there are two 8-feet stops on each manual that only extend to C, and it is therefore important that the octave, CC to C, which the stopped diapason provides, should be available for either. We know of no more simple way of making it clear on paper, but we must be allowed to suggest that it would have been better to have grooved each of these incomplete stops into the stopped diapason, for it is never likely to be drawn by itself.

The great organ stands in much need of a flute and clarion. As there are some spare slides, the authorities of the church will do well to order these additions at the earliest opportunity. The metallic flute in the choir—not a metal pipe, but wooden, with a metallic quality of tone—is too delicate for combining with the great organ, which latter manual requires a wind-flute or something of equally clear character. The tone of this metallic flute is very beautiful, and quite distinct from that of the hohl-flute on the same manual.

The swell calls for no particular remark, except that it is of good power, and the tone of the reeds rich and full. The swell box opens on two sides, south and east, an advantage which can be the more fully appreciated, because the organ itself is not encumbered with a case.

The church will, ere long, be enlarged. The present east and west end transept, and the altar be removed to a proportionate distance eastward. It will then be one of the finest buildings of the kind in the metropolis, and the organ—to do the builders justice—should at that time experience an enlargement. The pedal organ will require a trombone, and the swell should undoubtedly extend to CC. The keys already occupy the full compass, and we should hope that the swell-box has been constructed with a view to this great improvement. With these alterations, which would really be no very seriously expensive matter, this might be termed quite a model organ.

We may conclude our notice of this instrument by remarking that the key-board and the draw-stops have been finished with more than usual neatness, for which Messrs. Bishop and Starr will please to receive our commendations.

OUR SCRAP BOOK.

ANIMAL LOVE OF MUSIC.—(continued)

Our dog, a cross between a Scotch and a Skye terrier—is affected by the notes of the harmonium, and chooses to post himself close to the instrument while it is playing. So long as the music runs below a certain pitch all is well; but touch a single note above that, and he prepares to join in the performance himself. If a shrill note is prolonged above a minim he points his nose in the air, at an angle of about forty degrees, and elongating his body in a straight line from the nostrils to the tail, pitches precisely the same note, which he will go on sounding as long as

you please. The inference generally drawn is, that he dislikes it, and that the notes to which he thus responds are painful to him. To us that is not so clear, since, though the door be open, and he has the run of the whole house, he never shows the least disposition to make his escape. Who shall say that it is not a luxury to him? The point is doubtful, at least; and we shall give him the benefit of the doubt, and acquit him of the charge, which we deem odious, of disrelishing music.

The song-birds—the natural musicians of the earth—we must, for obvious reasons, leave out of our category. Their love of music, in the expression of which whole tribes of them pass the best part of their waking lives, is never a subject of question; but the existence of whole species of animated creatures, who come into the world for the sole purpose of giving utterance to sweet and delicious sounds, might reasonably lead us to doubt whether these are commissioned to delight the ear of man alone, and whether a love of music is not naturally an instinct of all the animal races.

Leaving the reader to come to his own conclusions on this matter, we shall close the present sketch by a remarkable instance of the love of music exemplified in the conduct of a party of mice who had obtained surreptitious admission at a public concert. We copy the account from the *Bristol Advertiser*, of October last, to the columns of which it was probably transferred from a country paper. Thus it runs:—"Miss Louisa Foote Hay gave a concert last week at Colyton. Soon after Miss Hay had commenced her first song, the party occupying the front seats saw a mouse sauntering leisurely up and down, close to the skirting of the platform on which she was singing. As the song proceeded the mouse stood spell-bound. A lady tried to drive it away by shaking her concert-bill at it; but the little animal had lost its fear of man, and would not retire. At the conclusion of the piece the mouse vanished, but re-appeared, bringing with it a companion, when the next song commenced. At the end of song the second the two mice retired to their hole, but made their third appearance on the boards when the singing was again renewed. Eventually six or seven mice came out regularly with every song, and retired when the music ceased. While the melodious tones filled the apartment all attempts to drive away the mice were vain. These most timid members of the animal kingdom were too fascinated to be in terror of the human family, who

actually filled the room; and though a fiftieth part of the means used to drive them away would, under ordinary circumstances, have sufficed, they now stood, or slowly glided, so entranced by the melody which pervaded the room, that they were heedless of the presence of their natural enemies. How naturalists may explain this phenomenon we know not, nor shall we swell this article by attempting a solution." The paragraph concluded by giving the names of several respectable individuals who witnessed the singular phenomenon, and who were willing to testify to the truth of the report.

THE BOY WITH THE ACCORDIAN.—The train stopped at Boston, but the boy with the accordion was not there—I think he has not yet got so far north. It was but the week before that I had met him, however, on the Philadelphia cars. It was after eleven o'clock; the train had passed New Brunswick, and the passengers were trying to sleep (ha! ha!) when the boy entered. He was a seedy youth with a sealskin cap, a singularly dirty face, a grey jacket of the ventilating order, and a short but remarkably broad pair of "corduroy-corduroys." He wore an enormous bag or haversack about his neck, and bore in his hand, that infernal and detestable instrument, an accordion. I despise that instrument of music. They pull the music out of it, and it comes forth struggling and reluctant, like a cat drawn by the tail from an ash-hole, or a squirrel pulled shrieking from a hollow log with a ramrod. This unprincipled boy commenced pulling at his thing and horrified us with the most awful version of that wretched "Dog Tray" that I ever listened to. Then he walked around the car and collected forty-two cents. Then he returned to the centre of the car, and standing close to the stove, which was red hot—the night being cold—he essayed to pull out "Pop Goes the Weasel," when suddenly pop went the boy; he dropped the accordion, burst into tears, and clapping his hands behind him, executed a frantic dance, accompanied by yells of the most agonising character. I saw it all, and felt grateful to a retributive Providence. He had stood too close to the stove, and his corduroys were in a light blaze; a few inches below the termination of the grey jacket was the seat of his woe. After he got on fire the conductor put him out, and a sweet and ineffable calm came over me. I realised that "whatever is, is right," and I fell into a deep and happy sleep. —*Knickerbocker.*

Exhibitions, &c.

(Continued.)

THE ZOOLOGICAL GARDENS. Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 13 years of age, 3d. The band of the First Life Guards, by permission of Colonel Parker will perform in the Gardens THIS DAY, at Four o'clock, and on each succeeding Saturday, until further notice.

MISS P. HORTON'S entirely new ILLUSTRATIONS.—Mr. and Mrs. GERMAN REED appear at the Royal Gallery of Illustration, 14, Regent-street, every evening, with an entirely new ENTERTAINMENT, and Elizabethan Interior, by Messrs. Griese and Tolbin.—Admission 2s. and 1s.; stalls, 3s.; may be secured at the Gallery, and at Cramer, Beale, and Co's, 203, Regent-street.

MOSCOW.—BURFORD'S PANORAMA is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk.—Leicester-square.

PHOTOGRAPHIC SOCIETY. Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5a., Pall-Mall East.—Admission, 1s. Catalogue, 6d.

MADAME TUSSAUD'S EXHIBITION Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk and from 7 to 10. Brilliantly illuminated at 9 o'clock.

Theatrical Announcements.

THEATRE ROYAL, HAYMARKET.

THIS EVENING, the three greatly successful novelties.—The new drama of **THE HUSBAND OF AN HOUR**, in which Mr. Buckstone, Mr. Compton, Mr. W. Farren, Mr. Clark, Miss Reynolds, Mrs. E. Fitzwilliam, &c. will appear. After which, the new farce of **MY SON DIANA**: Mr. Buckstone, Mr. Chippendale, Miss M. Oliver, and Miss Sabine. With the classical love story of **ATALANTA**: or, **The Three Golden Apples**: Miss M. Oliver, Miss Marie Wilton, Miss E. Ternan, Mrs. Poynter, &c. Box-office open daily, from 10 till 5.

In future the prices of admission to this theatre will be—Stalls, 3s.; dress circle, 5s.; upper boxes, 3s.; pit, 2s.; lower gallery, 1s.; upper gallery, 6d. Second price—dress circle, 3s.; upper boxes, 2s.; pit, 1s.; lower gallery, 6d.; no half-price to upper gallery.

ROYAL PRINCESS'S THEATRE.

Every evening during the week will be presented **KING RICHARD II.** The public is respectfully informed that the play of **King Richard II.** will shortly be withdrawn to make room for another Shaksperian drama now in immediate preparation. Mr. and Mrs. Charles Keen's Annual Benefit will take place on Monday, June 22.

THEATRE ROYAL, MARYLEBONE.

For One Night Only.—Mrs. Emma Waller (of the Theatre Royal, Drury-lane), will have the honour of appearing on Monday next, June 15, as Pauline in **THE LADY OF LYONS**. Claude Melnotte, by Mr. Waller (from the Theatre Royal, Edinburgh and Dublin), his first appearance in London. Mrs. Emma Waller will also appear as Kate O'Brien, in the musical piece of **PERFECTION**, in which she will sing all the original music.

THEATRE ROYAL, DRURY LANE.

Leaves, Mr. E. T. SMITH.—Crowded houses.—Immense attraction.—Ells, the first Horseman in the World, in two unapproachable acts, the Balloon and Hurdle Races, assisted by all the Star Riders of the day, and an Array of unequalled Female Talent. Wondrous feats every evening. Doors open at half-past 7. Commence at 8 o'clock. Prices: Boxes, 2s. 6d., and 1s. 6d.; galleries, 6d.; pit and promenade, 1s. The Third Grand Morning Performance will take place this day (Saturday), when the doors will be opened at Half-past One, commence at Two.

THEATRE ROYAL, ADELPHI.

Triumphant success.—Talent and novelty.—The new and original Adelphi drama, of powerful interest, called "George D'Arville," every evening, the greatest hit of the season.—Revival of the popular military vaudeville of "The Pretty Girls of Stillberg."—Mr. B. Webster, Mr. Wright, and Madame Celeste.—THIS EVENING, the decidedly successful new and original drama, in five acts, called **GEORGE D'ARVILLE**: by Messrs. Benjamin Webster, Wright, Paul Bedford, Billington, Garden, J. Bland, Madame Celeste, Miss Wyndham, Miss Liddlow. With the military vaudeville of **THE PRETTY GIRLS OF STILLBERG**.—Ernest (his original character), Mr. Benjamin Webster, in which character he will give his celebrated impersonation of the Emperor, Napoleon I.; Bob, Mr. P. Bedford; Margot (her original character), Madame Celeste. And A NIGHT AT NOTTING HILL: Mr. Wright, Mr. P. Bedford, Mrs. Chatterley, Miss Mary Keeley, &c. Mr. and Mrs. Barney Williams will re-appear on the 22nd of June for a very limited period.

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